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# GRANAVUS





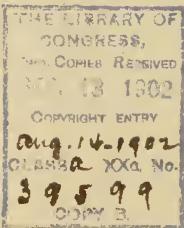
THE

# IGRANUS

BY

Albert Carr.

1902.



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# УРАЖЕНИЕ ЗВЕЗДОЙ СО СЛОВОМ

The Robert V. Carr Print.

# The Ignavus.

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## THE MATERIAL ENTITY.

MATTER of itself is a dull and sluggish principle, It is darkness, ignorance and grossness. It is cold and inert. However, it strangely responds to all the influences of the higher principles, and while under these influences submissively conforms to their laws.

Still, whatever of a higher or more spiritual nature enters into or is mingled with it, is coarsened or grossened in manifestation, to the degree, which the material principle exceeds in the union or compound.

Thus while matter serves as a medium for the manifestation of the higher principles, when in excess, it asserts itself, by so modifying and adapting this manifestation to the peculiarities of its own nature as to impair and in extreme cases even distort the expression of the higher principles.

When the higher predominate in the association, exactly the reverse takes place. Under these conditions matter is refined and the expression of the higher principles, given a perfection, which spiritualizes the manifestation. There is but one perfect idea, underlying the whole of manifestation and the perfection in which it is expressed in matter is dependent entirely upon the relative proportions of the material and spiritual in the medium. The relative propor-

tions of these two fundamental principles determines the quality of the manifestor. The more material, the lower and baser the quality; the more spiritual the higher and more noble the quality.

The lower octaves of being are grossly material but as we ascend toward the higher octaves, the crudity of the material man takes form, more and more.

Increased spirituality gradually replaces imperfection with perfection, as the dawn dissolves the shades of night, until at last the spiritual man like the morning sun breaks forth in all his glory to rule and govern the new day,

In the words of the New Testament, “Sown in corruption it is raised in incorruption. Sown in dishonor it is raised in glory. Sown in weakness it is raised in power. Sown a natural body it is raised a spiritual body. The first man, Adam was made a living soul; the last Adam a quickening spirit. Howbeit that was not first which is spiritual, but that which is natural; and afterward that which is spiritual. The first man is of the earth earthly; the second man is the Lord from heaven. And as we have borne the image of the earthly, we shall also bear the image of the heavenly.”

The word Natural as used in this text signifies the material: the corrupt, the impermanent and changeable; incorrupt, the permanent or unchangeable; the mortal, the imperfect; the immortal, the perfect. The material man in which the spiritual man is contained has, in scripture, been compared to a vessel, such as a jar or bowl. It says in second Timothy: “But in a great house there are not only vessels of gold and of silver, but also of wood and of earth; and some to honour and some to dishonour. If a man therefore purge himself from these (sins, iniquities, imperfections) he shall be a vessel unto honour, sanctified and meet for the master’s use and prepared unto every good work.”

It says in Galatians: "This only would I learn of you: Received ye the spirit by the works of the law, or by hearing the faith? Are ye so foolish? having begun in the spirit, are ye now made perfect in the flesh?" Then in Corinthians, "But the natural man receiveth not the things of the Spirit of God; for they are foolishness unto him; Neither can he know them because they are spiritually discerned," Then we find in Romans this conclusive declaration: "For Christ is the end of the law for righteousness to everyone that believeth." Now, what is Christ? He is a revelation of the spiritual man to the material man. The material man is crude and gross and requires man-made or artificial law for his government. He is not evil, but imperfect, unevolved. The more the spiritual man intensifies in the physical body; the more the essences of the higher principles are drawn down into it, the more the physical body, ripens and refines. The more we draw this divine spirit down into our material being, the more perfect in presence and refined in substance the material man becomes. The more perfect in form and refined in substance the material man becomes the less he corrupts and grossens, the manifestations of the perfect idea within—even Christ. Think not to escape the struggle, for you must either rise above the law or perish by the law. There is no salvation in the law alone. There is salvation, not because you dare not kill, but because you have no desire to kill. There is no method by which you can escape the natural persecution of existence. The natural man is created that he may experience. His meed is therefore pain. The spiritual man, only, can experience true happiness. That which the material man conceives to be happiness is merely an illusive form of happiness known as pleasure, which is in reality only a passive form of pain. "In this world," says Marie Correli, "no one, however harmless, is allowed to continue happy."

The material man, I have named the Ignavus. Ignavus

is a Latin word signifying dull or sluggish. Hence the term applies particularly to the gross, earthy principle of the body, and is considered as a thing or an entity.

To entertain a proper idea concretely of the Ignavus as an entity, you must imagine a stupid, idiotic being, with extraordinary olfactory powers, inordinate appetite and governed in all its manifestation by a brain in its belly, scientifically known as the solar plexus. This is the earthy man of the earth earthy, and not until the spiritual man is drawn down into it and gradually insphered in its very substance does it begin to exhibit the marvelous and beautifying changes of evolving perfection.

## THE INSTRUMENT OF MANIFESTATION.

THE material man is the gross, crude creature of corruption—the Ignavus.

The reason why man is as he is, is because the spiritual man has become unconscious of his own individuality. He has become innoctuated in the gross consciousness of the material man. It is only when the spiritual man recovers consciousness of his own divine individuality, that the physical body begins to pass through the changes from the gross to the refined; and exhibit that high state of refinement in which the spirit itself shines through.

"There is an old Hindu story," says Swami Vivekananda in his work entitled Raja Yoga, that "INDRA the king of the gods became a pig, wallowing in the mire. He had a she pig and a lot of baby pigs and was very happy. Then some other gods saw his plight and came to him and told him, 'You are the king of the gods, you have all the gods at your command. Why are you here? But Indra said: 'Let me be; I am all right here; I do not care for the heaven, while I have this sow and these little pigs.'

"The poor gods were at their wit's ends what to do. After a time they decided to slowly come and slay one of the little pigs, and then another, until they had slain all the pigs and the sow too. When all were dead Indra began to weep and mourn. Then the gods ripped his pig-body open, and he came out of it, and began to laugh when he realized what a hideous dream he had had; he, the king of the gods, to have become a pig, and to think that that pig-life was the only life. Not only so, but to have wanted the whole universe to come into the pig-life."

Perhaps you do not believe in the spiritual man? Perhaps you believe that all there is to man is his material being, and that, that being begins with the material life and ends with it? But stop and consider. You are arguing

with a friend. You gaze into his eyes, and see in their depths changes, that from moment to moment, reveal to you more or less, the effect of your argument. During the night this friend is taken sick. You are called to his bedside to watch over and care for him. Ever and anon during your vigil you feel his hand and look into his eyes for information. In the morning he is dead. You look into his eyes, then, and what do you see? Nothing, but the eyes. Before his death, when you was arguing with him, you saw something in his eyes: something apparently living in their depths to which you talked. You certainly did not at that time talk to his face, to his head, or his eyeballs, but to an intelligence which you perceived to be present in the eyes: a something inside his body with which you instinctively felt to be in communication. That same something you felt in his hand when he was alive. Do you feel it in the dead hand? No it is gone. Now, be honest and admit upon instinct, even if your intelligence refuses, that if you really desired to move a man's feelings or convince his mind, you would rather talk to that something in the depths of his eyes, than the back of his head.

Viewing the corpse you say, he is dead, How dead? The life has gone out of him. No, the intelligent spirit, the spiritual man which ruled and governed the physical and intellectual processes of his being has gone out or withdrawn from him. As for the life, the body is still full of that. There is enough life stored up in the substance of that body to keep a dog alive for a month. Look at that piece of oak wood. You call it dead wood. Why dead? Certainly not because there is no life in it. There is enough life in that piece of wood to keep you warm for half a day. Life is heat, heat is fire, fire is light. Life, heat, and light, three in one, a most blessed trinity.

When a man, an animal or a plant dies something has

withdrawn from it, which held its parts in harmony together, which directed its growth and repair, and which furnished the intelligence for the evolution of its form and figure. It is certain that a man does not die because the life has been withdrawn. Nothing is more scientifically certain than this. He is dead only at that point where his intelligence, his spiritual man, ceases to act.

The material man of himself is always dead. He is the dead man. Decomposition is always going on within him, and but for the resisting forces of the spiritual man within, exterior forces would soon disintegrate and return him to the elements. From the food he eats and assimilates, life in a latent form in the substance thus consumed, is stored up in his body and is under the direction of the spiritual man, used to supply waste and resist disorganization. With every breath drawn into the body some of this stored up substance is destroyed and life in the form of heat liberated. By this continued destruction and constructive replacement he lives. He dies in part and is replaced in part every breath he draws. But when the waste caused by this destruction ceases to be systematically replaced under the direction of an intelligent entity, residing within him, he is no longer able to resist destruction and so he is decomposed and devoured by the forces of the exterior world. Man is a subject of irritation from the cradle to the grave. The light waves irritate his eyes, the scent waves sear the membrane of his nose, the sound waves pound the drums of his ears, the taste waves sting his tongue, and by hot waves and cold waves, pressures and impingements, his physical body is tortured all the days of his life. But the spiritual man, by his servant, the mind, clothes the majority of these sorrows with the beautiful forms and sensations of illusion, making the normal irritations endurable. A sunbeam gives the retina of the eye a slight singe, within the degree of normality, and the irrita-

tion is carried by a nerve to the organ of the eye within the brain; here it is mentalized and transmitted to the mind, which clothing it with idea presents it to consciousness as a ray of light. All the irritations applied to the physical body, both normal and abnormal, though derived through different organs of sensation, are transmitted to consciousness by the same process. But the eye, becoming diseased and sensitive is unable to bear even the normal irritation of what is known to our consciousness as light. The world as we see it, feel it, hear it, breathe it and smell it, is within us. The whole picture exists kinetically within the mind. The entire world in its reality is a destroyer and we are able to resist its destruction only just so long as we consume and assimilate food and it is distributed through our body by an intelligence, sufficient to direct replacement and repair according to an established method of being and plan of structure. Ah, but you say the brain furnishes this intelligence and the brain is a part of the material man—the Ignavus. Destroy the brain and all consciousness and intelligence is obliterated. Yes, destroy any part of a machine of any kind and action of that machine will be impaired to the extent of the importance of the part destroyed.

The material man is a machine or instrument through and by which one spiritual man is enabled to communicate with the outer world and other spiritual men.

The eye is a machine by which one spiritual man is enabled to communicate by sight with the outer world and other spiritual men. If that instrument is destroyed all communication with the outer world or other spiritual men by sight is cut off. The ear is another instrument. The tongue is another, the nose another. Each of these instruments reveals only those things which by its mechanism it is adapted to reveal.

The body without the other common senses is an instru-

ment which serves to reveal by touch. It is also a machine for doing certain things. Here is a telegraphic instrument: it is a machine by which one operator is enabled to communicate with another a thousand miles away. The machine breaks, and all communication of the rapid kind made possible by this instrument is cut off between them, until the instrument, the machine is repaired or replaced.

When the spiritual man conceived that there were other worlds outside his own little world, he proceeded to create an instrument or machine which would enable him to communicate with the world outside himself. From the creation of the first human machine, by the application of the experience and knowledge acquired through its instrumentality the machine has been greatly improved. In the phases of animal life up to that of man we find specimens of it in all the various stages of its evolution. No intelligent inventor will attempt to construct a machine arbitrarily. He will fashion it in conformity with the laws and conditions of that to which its utility is directed, otherwise his labor would be vain. Hence we see, that which is to be revealed establishes fundamentally the structural principles of the instrument or machine which will serve to reveal it. So long, therefore, as the human machine fully serves the purpose of the spiritual man he will remain with it. When the instrument ceases to do this, he abandons it. As an observer the material man is an instrument, as a doer he is a machine. When this instrument or machine is abandoned by the spiritual man, the spiritual man advanced intellectually by the experience he has acquired through it, immediately proceeds to study out a new and improved machine.

The trouble, however, with the average spiritual machinist is he becomes absorbed during life with his material machine; so lost in the fancies and illusions woven upon it, that he loses his identity in it, as an over earnest

actor looses for the time his identity in the part which he has assumed. In this state, as the machine becomes worn and wobbly, he assumes a similar condition and conforms in sympathy, his intelligence to it.

Thus the reflexes of the material machine become directing influences of the spirit. The master, now, acts under the advice of the slave. A point is soon reached when the master kills the slave.

When the spiritual man acquires conscious separateness from the machine, the body, it is within his power, at any period of life, to maintain it in a high state of efficiency.

The sensible spirit maintains this separateness of consciousness but at the same time so educates, instructs and evolves his machine as to greatly enhance and enlarge its capacity in all directions as a medium between him and the outer world.

## MATERIALITY AND MENTALITY.

Among the faculties of the mind, Alimentiveness is by nature the most material—Ignavic. It imparts idea of substance. Without this faculty, we would have no consciousness of substance, as substance. When predominant this faculty gives to all idea the substantial impress of materiality, infusing even the fanciful with this character to such a degree that it appears almost as substantial as objects felt with the hand. It delights in the material side of life; the real and the practical. It gives huge appetite for food, and fondness for liquids—in large quantities. It is indeed, very gross and a guzzler by nature. Its faults are gluttony and voracity. All animals that swallow their prey whole, such as snakes, lizards and fishes have correspondence to this faculty. Hydrophobia and dipsomania are diseases of this faculty. The snakes and monsters seen in the mania of delirium tremens, are all derived from an unduly excited and diseased state of the organ of Alimentiveness. Alimentive people refer continually to articles of food, and the kinds they like and dislike. They discuss common-place subjects and are flat and simple in sentiment but always practical. They view everything from the utilitarian standpoint. The materialists of the higher order are, however, our practical business people. Our vegetable gardeners, shop-men, cooks and chemists. They love home and the simple domestic life. They are concrete in understanding, of course, but they are well content to leave fancy and the spiritual to the idealist, who in most cases they pity and despise.

The faculty of Ideality is, in nature, the reverse of Alimentiveness. It refines and is, therefore, a principle of the spiritual man. It seeks to dematerialize even the objects of nature and give to them, the light and airy, the vapory immateriality and aesthetic delicacy of pure mentality, uncloyed and unburdened by substance and the practical realities of matter.

Dr. Spurzheim says: "This faculty produces the desire for exquisiteness or perfection and is delighted with what the French, in whom it is very large, call, *Le beau ideal*. It gives inspiration to the poet. The observing or knowing faculties perceive qualities as they exist in nature; but this faculty desires for its gratification, something more exquisitely perfect than the scenes of reality. It desires to elevate and endow with a splendid excellence every object presented to the mind. It stimulates the faculties which form ideas to create scenes, in which every object is invested with perfection, which it delights to contemplate. When predominant, it gives a manner of thinking and feeling befitting the regions of fancy rather than the abodes of men. Hence those only on whom it is largely bestowed, can possibly be poets. And hence the proverb, '*poeta nacitur non fit.*' "

Ideality smoothes down the outlines of even the gross and vulgar.

Objects seen in the eye of Ideality melt into pure, beautiful impressions, which rise above all vulgar sense, and as they appear in idea they have locality only in the mind. The true idealist hunts in vain among the objects of the material world for the ideal of his fancy. In excess ideality produces an extravagant and aesthetic delicacy, exceedingly ridiculous and annoying to the practical mind brought in contact with it. The idealist, however, seldom proves annoying to the materialist for he has a horror and a loathing of the gross and impure, and a disgust for voracity, and a contempt for flatness and simplicity that prevents any closeness with the gross or vulgar.

Macaulay's description of the Saxon and the Norman accurately contrasts the effect of Alimentiveness and the influence of Ideality. The Saxon was grossly alimentive and material; the Norman extremely ideal. The materialist seeks the useful and solid, the simple and the plain. The idealist, the exquisite and refined.

"The Norman" writes the historian "renounced that brutal intemperance to which all other branches of the great German tribe, were too much inclined. The polite luxury of the Norman presented a striking contrast to the coarse voracity and drunkenness of his Saxon and Danish neighbors. He loved to display his magnificence, not in huge piles of food and hogsheads of strong drink, but in large and stately edifices, rich armor, gallant horses, and choice falcons, well ordered tournaments, banquets elegant rather than abundant and wines remarkable rather for their exquisite flavor than for their intoxicating power."

Alimentiveness shows itself in composition by plainness and simplicity of style. In the description of the floral and beautiful it is exceedingly flat and common-place. Stanley, in whom Alimentiveness is quite prominent, uses a profusion of common-place terms in his description of the tropical vegetation of the Semliki valley. Here are some of his expressions: "marvelous vegetation—natures's conservatory—riotous profusion—robust plants." Speaking of the wild banana, he says: "The fronds were gathered at the top of the stalk, like an artificial bouquet, but presently spread out two feet wide and ten feet in length, forming graceful curves and most cooling shade, the leaves encircling the flowers, which were like great rosettes with drooping tassels." Just think of that, ye idealists! "Great rosettes with drooping tassels." Can you see any airiness in that? It reminds me of the pictures on my grandmother's crockery.

Now, again: "Then the calamus climbing from one tall tree to another with resolute grasp, next attracted our attention." There is something so sailor-like about that "resolute grasp," that it would attract most anyone's attention. In the neighborhood of such fern groves the trees were veritable giants, the orchids in the forks were most numerous, and the elephant eared lichen studded the horizontal branches—"

Just think of it: "studded the horizontal branches." How it appeals to the ideal sense, to know whether the branches studded with elephant eared lichen were horizontal or perpendicular. This is certainly a very plain and substantial description of a scene in which Ideality might have found abundant subject. He gives but one plain line, very plain line, to the orchids. Those exquisite and marvelous floral-forms of the air, swaying from branch or limb, or hovering over the mossy indentation of a rock, or hanging pendant from some protruding bough. How Ideality would have delighted to dwell upon the unique and exquisite forms and delicate tints of these butterflies of the vegetable kingdom.

Let us, now, contrast Stanley's alimentive description with the writing of the idealist, J. S. Jenkins. Describing a certain island in the Pacific, he says: "The land rises gradually for some distance from the shore, and then breaks into a succession of mountainous ridges clothed to the top with verdure of the richest green. Wide tracts of table land lie along the coast; and there are broad valleys between the ridges, carpeted with the finest tropical flowers and sprinkled with clumps and groves of bread-fruit, pandanus and cocanut. The steep hill sides are fringed with the white foliage of the candlenut; with the long waving fronds of arborescent ferns and the graceful plumes of the mountain palm. The beautiful, the wild, the pretty and the picturesque are exhibited in striking contrast. On one side, there is all the dreamy softness of an Italian landscape; on the other the sublime grandeur of Alpine scenery. Tiny brooklets, singing ever so many a joyous lullaby, course down the upper slopes and anon, widening into miniature rivers, leap in cascades of milky foam over precipices seven hundred feet above the level of the ocean. Wild glades and glens there are, within whose sylvan recesses the spirit of romance might forever love to linger." Pure ideality suspends its thought in the atmosphere of fancy as a sylph floating in the air.

## THE MODIFICATION.

The brain is the material instrument of the mind and it modifies to its quality and character whatever passes by reflection through it.

To illustrate this, we will take the instruments of a brass band. A breath blown into the Tuba, a gross heavy instrument, comes forth a gross heavy note. A breath blown into an E flat comes forth a shrill and refined note. The breaths are the same but the instruments are different. The same note blown on the Tuba or bass horn and E flat differ distinctly in quality and character. Do what you will, you can never blow an E flat note out of a bass horn, and visa versa.

The ear is an instrument by which, what is known as sound is transmitted to the brain. On the same principle that a breath blown into a brass horn is modified in quality and character by the instrument, so is sound modified in quality and character by the ear through which it is transmitted to the brain. The ear is a musical instrument. The ear of an ox will, therefore, give to all sound transmitted through it the character and tone of the bass horn or bass viol. The ear of man is a much finer instrument, and probably as a transmitter of sound approximates the E flat cornet or violin in the quality and character of its tone.

No two men see the world exactly alike. The quality of the brain, the grade of intelligence, the personal character, the quality of the instruments of the common senses, in each man modifies and qualifies whatever passes through his material body to the mind.

To open this subject more fully to your comprehension, we will take two artists. One a gross alimentive German: the other a fine idealistic Frenchman. Suppose now, you place a cabbage before the French artist and a red rose before the German and request each to paint the object placed before him. You wait, and at last, the work is done. Now, view the

product. The rose passing through the concrete mind of the German, comes forth infused with the character of Alimentiveness and appears on his canvas very much like a red cabbage. The cabbage passing through the concrete mind of the French artist, is infused with ideality and appears upon his canvas in the painful exquisiteness of a green rose.

Now, reverse the conditions. Let the Frenchman paint the rose and the German the cabbage. How different the result. The cabbage is Alimentary in aspect and character and its impression passing through the German's brain to the canvas, comes forth in all its perfection. Indeed on his canvas, it is natural enough to eat. The rose, an ideal object really improved by transit through the Frenchman's brain, melts in exquisite loveliness upon his canvas. So perfect is it that the perfume of the flower seems almost to emanate from the picture.

Now what does all this prove? That the quality and character of the body and brain, the material instrument, and its common senses, constrains the mind into conformity with it and thus bringing it into correspondence with it, stamps all impression, rippling, flowing or flashed through it, with its character. Thus even thoughts and ideas, fancies and imaginations are forced to conform to the quality and character of the material man. The law of limitation or fixity lies in the material instrument—the body. In the beginning the body is fashioned and endowed with quality and character in conformity with that of the parents and the exterior conditions and circumstances sympathetically affecting gestation. To this fixity of personality and character the body remains constant all its days, subject, however, to the transient modifications of age, environment, circumstances, habits, and education in the course of life.

"My substance was not hid from thee, when I was made in secret, and curiously wrought in the lowest parts of the

earth. Thine eyes did see my substance, yet being imperfect; and in continuance were fashioned, when as yet there was none of them.—Psalms 139.

Alimentiveness is the faculty of the woolen stocking. It is Plebean. When the envious Casca spoke of the Roman rabble as "throwing up their sweaty nightcaps," he pronounced, probably unconsciously, a satire on Alimentiveness. But in spite of its flatness and simplicity, Alimentiveness is a most important faculty. It seeks the useful, and might have been called, Usefulness. Without it a man would be a dream in the air.

Ideality is the faculty of the silk stocking and is Patriarch. It is the only faculty that gives idea of quality. Its whole desire is to perfect and increase quality in everything. It might have been called Perfectiveness. However, increase of refinement or quality is always at the expense of general or common utility.

Gold is a metal of far higher quality than iron, lead or copper. But the general or common utility of iron, lead or copper is far greater than that of gold. Our civilization can do without ornaments or gold money, but it could not, well do without iron shovels, crowbars, axes and engines; lead bullets and piping; brass articles and tinware. These things are all of general or common utility.

The Alimentist seeks the deep, moist valleys. Where the soil is rich and food plenty. He cultivates the plant. The frog, the hippopotamus, the cow, the duck and the hog are all alimentive creatures.

The Idealist seeks the higher and drier country of parks and groves, where the air is purer and life freer. The stenches and closeness of over-populous localities seem to smother him. The deer and the swan are Ideal creatures.

The material body is of general or common utility to the spiritual man. He could not work on the material plane without it.

Christ in his great wisdom recognized the material instrument in the transmission of impression to the mind. He says; "Therefore speak I to them in parables: because they seeing, see not: and hearing they hear not, neither do they understand. And in them is fulfilled the prophesy of Esaias, which saith: By hearing ye shall hear, and shall not understand; and seeing ye shall see and shall not perceive."

Christ speaks to them in parables—PICTURES. They could see pictures even if they could not perceive principles. Pictures are pleasantly modified by each body to suit the individual character, but truths, facts, no body can modify them. Absolute truths, if seen at all, must be seen by all alike. No character-modifications nor Ignavic qualifications are given by the body to the common truth, "water runs down hill." Whether this fact goes through the egotistic brain of an Englishman, the firm or obstinate brain of a Scotchman, the alimentive brain of a Dutchman, the ideal brain of a Frenchman, the acquisitive brain of a New England Yankee, the wondering brain of an African negro or the stunted brain of the most simple, it comes out just as it went in, without any compression or elaboration, physical qualification or modification by character.

## THE QUALITY

Quality is expressed through and by the Ignavus, the material instrument. If the mind and nature is refined the body in substance, in hair, in form, even to the nails will show it. The higher the quality the more perfect must the instrument be by which it is expressed.

The Ignavus in its grades of quality resembles mineral. In its lowest grade we may compare it with clay. As we advance to iron, lead, copper, tin, silver and gold. Gold is the parallel of the highest and purest grade of bodily refinement. But even as an earthen vessel, by art the Ignavus is given grades of refinement, which, though exalting it to nobler uses, do not raise it above the earthy plane.

Even a vessel of gold, though dedicated to most noble use may also vary in quality. It may be eighteen carats fine or not more than twelve or ten. It may, in some cases, be a mere imitation; brass, which is an alloy of tin and copper, still retaining, however, the offensive smell of materialism.

There is an exceedingly strange and suggestive fact, a fact which the superficialist seems never to fully comprehend, to wit: That a highly refined Ignavus is always endowed with corresponding perfection of mind and personality. The more symmetrical the body as a whole, the more symmetrical the mind and character. This is why comparative measurements have become the principle study of criminologists. It is the key to criminology.

Superior music cannot be produced upon an inferior instrument, even by the most skillful performer, without loss of quality. Inferior music, played upon a superior instrument, by a skillful musician will be given quality, which, of itself, it does not possess.

We have read and heard much about the influence of mind over matter but we find there is another important consideration, hidden entirely from the average understanding

and that is, the constraint of matter upon mind. The reflexes from the body to the mind, equal in importance the reflexes from mind to body. Reflexes through a coarse and impure body, certainly will degrade the quality of the fine and pure; and a body of superior fineness and purity will certainly, improve the quality of the impression it transmits. For this reason care of the body is equally as important as care of the mind.

The body is the house of the spiritual man. No clean spirit will willingly reside in a crude, dirty and slovenly kept house. The spiritual man requires a temple for his residence, not a tenement house. Indeed, "the Spirit is the candle of the Lord. It reveals to consciousness, sooner or later, all the foul and filthy corners of the Ignavus. There are men in the world who know, without the least consideration of faith, that an excellent and refined mind is the effect of an intimate and intense inspherement of the spiritual man by the material body, under the direction of expanding determinative intelligence. By this process the material man is purged of grossness and impurities and partially transmuted to perfection.

Here is a piece of wood, a piece of lignite, a piece of soft coal, a piece of hard coal and a beautiful diamond. They are all the same thing—carbon. But by transmutation, a piece of wood passing through the various stages of lignite, soft coal and hard coal, has at last become a diamond, translucent and self luminous. By similar steps and under similar laws an opaque intellect is transmuted into a translucent one. Man in all his premises must pass through similar stages by transmutation to physical, moral and intellectual perfection.

The coarser the stage the greater comparatively, the bulk. There is probably more heat (life) in a ton of hard coal, than in four or five cords of wood. The material is in such predominance in the wood.

The fire principle is but loosely insphered in the wood,  
L.C.C.

but more intimately in the lignite, still more so in soft coal, still more so in the hard coal, and completely in the diamond.

Ah, reach up and draw the divine principle down into you until its shines through the body. Don't be a wooden man, and green wood at that, so when you are tried by fire, you will smoke like the fuel in the furnace, that Abraham saw in his dream, when— “Lo!, an horror of great darkness fell upon him.”

When a celebrated wit spoke of people “too green to burn,” he made the utterance of his life. If you are determined to remain wood, dry yourself out, by becoming dead to the egotisms, vanities, lusts and appetites of the vulgar world, so that others of refined tastes can exist near you without being smoked out. If you have made up your mind to restrain your ignavousness, your grossness and to cultivate your Ideal faculty, you must begin with your habits. You will have to begin to accept realities as they are; to shape your mind, so that everything that enters your brain, is not coated over with the illusions of your personal character, as an oyster coats a pebble thrown into its shell, with a varnish of pearl. Of course, stern realities, like the annoying and irritating pebble in the oyster, are made endurable by pearl coating. By this impearling, this coating, the rough edges are smoothed down. Reality is made beautiful by a varnish of impervious delusion—ignorance. These pearls are beautiful. it is true, but after all, the exquisite measure of their beauty exists in most cases entirely in the mind of their creator. We have all read of the pearl of great price. But such pearls are rare, and are the creations of purely ideal minds and may be accepted for the refinement they infuse into the necessary coarseness of the material life. But on general principles, beware of the man who throws pebbles into your oyster.

21553 SEP 13 1902

SEP. 13 1902

The majority of minds are opaque. Some of these are superficially brilliant. They are opalescent. Brilliant, by virtue of a superficial display of colors, but the philosophy of the colors never penetrates the substance of the medium. The common world applauds these minds. It delights in these looking-glass minds, and their mental mirroring. The conventional mass goes into raptures over such minds, minds that reflect everything but neither originate nor perceive anything.

There is, in the world, however, a minority of minds, which by study, experience, and severe intellectual and moral discipline, have at last reached a point of perfect crystallization, and become like the diamond translucent; minds, which, in the very interior of understanding, immediately decompose into all its primary principles, whatever thought or observation passes into them. These minds are comprehensive because they are translucent. They analyze everything into ultimates, within the interior, not upon a surface opaque and impenetrable. They see it as it is, while the opaque only feel it.

Consider all these things, and at the same time imagine yourself, Abraham; your material man, Lot, and your spiritual man, Melchisedec; the four kings as the four natural elements, earth, water, fire and air; the five kings as the five common senses; Abraham's trained servants as the intellectual faculties; Aner, Eschol and Mamre as Unity, Order and Acquisition.

Abraham represents the sun; Aner, Eschol and Mamre, the three fiery signs of the zodiac. Mamre, the Ram and the celestial House of Life; Eschol, the Lion and the celestial House of Children; Aner, the Archer and the celestial House of Religion.

The SUN is LORD of the LION.



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